



THE LUTE

A MONTHLY MUSICAL JOURNAL

No. 73.]

JANUARY 1, 1889.

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A MONTHLY JOURNAL OF MUSICAL NEWS.

EDITED BY LEWIS THOMAS.

No. 73.]
Registered for Transmission Abroad.

JANUARY 1, 1889.

[PRICE 2d.; POST FREE 2½d.
Annual Subscription, Post Free, 2/6.

MICHAEL WATSON.

A lad with the instincts of an artist striving for development and action is often at a loss to know the exact direction to take in pursuit of fame. Now he is prompted to follow some special road which seems at the moment to be the only one opening up to his eager gaze a prospect of delight; and now his predilections incline him to another path in search of fame and fortune. Often he has to retrace steps, and sometimes to spend years of a brief life before finding the sure way to success. Such a lad was Michael Watson who, after studying under his father, a professor of music at Newcastle-on-Tyne, was, on leaving school, driven by impulse to the studio of the painter, or rather to the "School of Design," then established at Marlborough House, and after at South Kensington. At this educational establishment, and at "Leigh's School of Art," Michael Watson had for fellow students Fred Walker, D. W. Wingfield, Deanes, Marks, and many another pupil since famous. Whether drawn by the allurements of his earlier love, or carried away by force of circumstances, cannot now be clearly determined, but we know for certain that, suddenly resolving to forego the advantages of eight years' steady application to painting, he resorted altogether to the practice of music. Probably the certain and immediate gains accruing from a teaching connection which the death of his father left at his disposal were temptation too strong to resist. However that may be, he has since the year 1860 pursued the career of a busy and prosperous musician. Fortunately, he had, whilst busy with pencil and brush, never neglected the key-board and the harmony lesson, so that the step from one art to the other was neither difficult nor hazardous. But another step still more important he was at that time about making. It is recorded that in 1861 Michael Watson was married to the daughter of Mr. John Campbell, of the music publishing firm, Campbell and Ransford, a connection which gained him introductions to other publishers, with the result of being commissioned by them to compose songs and pianoforte pieces which, generally speaking, have obtained the widest popularity. Most of his works have appeared with his own name, but to some have been attached fictitious ones, his best known pseudonym being that of "Jules Favre."

Among Michael Watson's most popular songs are:—"The Powder Monkey," "A Winter Story," "The Quaker's Daughter," "Anchored," "The Angel that Cometh," "The Old Timepiece," "The Kissing Bridge," "A Vision of Love," "The Monk," "Somebody's Pride," "Dearer than Life," "The last of the boys," "My lass and I," "The Press Gang," "Little Birdie mine," "The Bended Bow," "Afloat," "The Vedette," "There's a Friend for little children," "The Masquerade," with others too numerous to mention. Recently his greatest successes have been "Our dear old home," "All in a garden fair," "A garden of memories," "The Wishing Well," "The Forge," "Arabian Serenade," "Midsummer Eve," and "The Pilot's Daughter." Michael Watson has written a large number of part-songs, anthems, trios, and duets. A gleec, "Raise, ye Sons of Song," gained a prize in 1868. His cantata, *Aladdin*, has been received with great favour; and he is now engaged on two sacred cantatas, an operetta, and an original comedy-opera, the libretto of the last named being by Richard Henry, the well-known dramatic author. The "words" of most of his popular songs have, however, been written by himself. While devoting his time chiefly to composition, Michael Watson

is at present engaged in instructing some promising professional pupils, besides acting as "adviser" to several leading firms of publishers.

CURRENT NOTES.

WITH very deep regret, which all our readers will share, we have to announce the death of Mr. Frederick N. Löhr, for the past twenty years a Professor of Music at Plymouth, and one of our most popular and talented composers. The announcement of his death will come upon the public as a painful surprise, for Mr. Löhr was first taken ill on December 2nd. Within a day or two, however, typhoid fever manifested itself, and terminated fatally on December 18th. Mr. Löhr's death is emphatically a public loss, and it will be far from easy to fill the void his absence will create. Among his professional brethren he was universally popular, his genial and kindly spirit causing him to make friends of all those with whom he was brought into contact. He leaves a widow with a daughter and two sons.

DR. HUBERT PARRY's new oratorio, *Judith*, was on Thursday evening, the 6th ult., performed at St. James's Hall, in a style so complete as to leave no section of the work without clear and forcible illustration. Less than the most strenuous effort to place the subject in the best possible light would indeed have been unjust to the learned composer now submitting the results of his labour to the judgment of a Metropolitan audience. Evidently great attention had been paid to choruses which make unusual demands upon exécutants; and unmistakable signs were given that the band had been carefully rehearsed; while the principal vocalists, with the exception of the solo bass, and the two boys, were the same who assisted at the introduction of the oratorio at the recent Birmingham Festival. It would be invidious, were it even necessary, to institute any comparison between the two performances; a more pleasant task it is to record that the approving verdict given at Birmingham was not disturbed at St. James's Hall. Henceforth the composer of *Judith* has no reversal of judgment to fear, having in this case no further ordeal to undergo. What change of favour time may bring about concerns not him bent upon seizing honours of the present hour.

To make clear the path to success, Dr. Parry at the outset removed impediments interfering with freedom of action. Although connected with the advanced school of art, he has not on that account allowed his proclivities to prevent him using old forms when thought serviceable; while, on the other hand, modern notions justified by experience have been largely brought into requisition. Both in air and chorus familiar outlines are followed; while in the instrumental sections of the score no device is rejected because it lacked the authority of old writers of oratorio. Hence, there prevails to some extent a conflict of styles. In the "Moloch" choruses we are reminded of Mendelssohn; in the tenor air, crowded with "divisions," we instantly recognise the mode of Handel. But the orchestra is treated in a uniform manner, in a style framed upon the modern practice of making the instrumental



score more or less symphonic in character. This it is which binds the incongruous elements into unity. Whatever resemblances the vocal parts may bear to themes of former days, however varied as to age, texture, and contour be their features, the light thrown upon them by the band is so vivid and full of colour as to give them an appearance of homogeneity. The listener carries not to examine the nature and shape of vocal materials by reason of the glamour of the orchestra.

BUT apart from the force and brilliancy of instrumental colouring, there is very much to admire in the constructive skill displayed in *Judith*. The disposition of the several movements of the first act strikes one as being effected with sound judgment and true art. First we have a scene with the worshippers of "Moloch," demanding that the children of the king might be offered as a sacrifice to their god. In choruses brief and clamorous this inhuman request is uttered, every passage being marked with determination and phrensy. Then we have in happy contrast a dialogue between the queen and her two sons, wherein the mother sings in simple strains of the mercies of Jehovah, and the children join their voices in sweet accord with hers in thanksgiving. Again the gentle accents are heard as the priests are bearing away the innocent victims. Of still greater interest is the music of the third scene, "The Sacrifice." A beautiful three-part chorus, silencing for the moment the discordant ejaculations of the priests, welcomes the presence of the two royal children doomed as holocausts to perish, a catastrophe averted by the entrance of *Judith*, whose announcement of the approach of the army of Assur arrests the further progress of the pitiless design. In the *finale* of this, the first act, the opposing themes are heard in combination with ever increasing effect. Confident and resolute strains of Assyrian warriors are placed in contrast with outcries of discomfited priests, and accents of a despairing people, eventually forming together a climax in every way remarkable. At the performance at St. James's Hall the second act was considerably curtailed, partly because the oratorio was found too long in its original state, and partly because the music of the first scene of the act falls away in strength of character and variety of treatment. Indeed, it scarcely gains dramatic heights previously attained until reaching the last scene, "The exploit of *Judith*," which contains, perhaps, the best example of the composer's art to be found in the whole work. The incidents are arranged with consummate skill, and musically illustrated with surprising vividness and never-failing power. As the chorus of "Watchman on the Walls" proceeds, the listener becomes prepared for the startling outburst heralding the approach of *Judith* carrying as trophy the head of Holofernes, her shout of triumph being the signal for concluding songs of victory from king and people. It should be added that the soloists were Miss Anna Williams and Madame Patey; Masters Lionel Wynne and Frank Lambert; Mr. Plunket Greene and Mr. Edward Lloyd. The conductor being Dr. Mackenzie.

DR. PARRY'S oratorio was given at the Crystal Palace on Saturday afternoon, the 15th ult., the principal singers being Miss Anna Williams, Madame Patey; Masters Lionel Wynne and Frank Lambert; Mr. Barton M'Guckin, and Mr. Brereton; conductor, Dr. Mackenzie.

Judith was performed at St. George's Room by the Tufnell Park Choral Society. Vocalists: Miss Marianne Fenna, Miss Bayley, Miss Stephenson, Miss Nellie Cloudeley, Mr. Edwin Bryant, and Mr. Partridge. Conductor: Mr. W. Henry Thomas.

SULLIVAN'S *Golden Legend* was admirably interpreted by the Royal Choral Society on Saturday afternoon, December 15th, when Madame Nordica, Madame Belle Cole, Mr. Edward Lloyd, and Mr. Henschel were the principal artists. Conductor, Mr. Barnby.

MADAME ADELINA PATTI'S second concert, at the Royal Albert Hall, took place on Tuesday evening, the 11th of December. Previous to leaving this country for America,

the great singer will give two extra concerts in the same building at South Kensington during the present month.

GOUNOD'S oratorio, *Redemption*, was performed in the Regent's Park Chapel, on Wednesday, December 5th, the soloists being Miss Alice Whitacre, Miss Hannah Jones, Mr. Hirwin Jones, and Mr. Frederick King.

ST. ANDREW'S DAY was celebrated at St. James's Hall with a performance of Scotch music by Miss Liza Lehmann, Madame Patey, Miss Frances Harrison, Mr. Santley, and the Glasgow Select Choir, who introduced a new part-song by Dr. Mackenzie. At Mr. William Carter's concert on the same evening, Mr. Sims Reeves and Miss Jose Simon appeared.

FOR the next Leeds Festival the following composers have undertaken to write works:—Dr. Hubert Parry, Mr. F. Corder, Dr. Creser, and Sir Arthur Sullivan.

VOCAL recitals will be given in the Princes' Hall, by Mr. and Mrs. Henschel, on the 15th and 22nd of February.

IT is proposed to hold a concert on the afternoon of the 21st inst., for the benefit of three sisters of the late John Leech, whose delightful art still lives in the volumes of *Punch*.

DR. J. F. BRIDGE is writing a Biblical cantata to words compiled and arranged by Mr. Joseph Bennett. The composer's *Callirhoe* was performed last month at Bath with great success.

THE countrymen of Hamish Mac Cunn are showing warm appreciation of the young composer's talents. His new cantata, *The Lay of the Last Minstrel* was announced for performance on the 18th of December, by the Glasgow Choral Union. As he is not without ardent admirers in London, the new work will, doubtless, be heard here in due time.

To the general public the announcement of the death of Mr. Desmond L. Ryan, the late musical critic of the *Standard*, conveys no more than the ordinary intelligence of the departure of a daily toiler from a busy world. It is more than probable that the vast majority of the readers of that great journal were unacquainted with even the name of him whose notices of musical events had supplied them for fully twenty years with information, and whose judgment had during that long period influenced their own opinion upon subjects connected with the art. But the veil hiding the individuality of an anonymous writer from the multitude is seldom able to conceal from either interested friend or foe the personality of the critic. That Mr. Ryan, though amiable and kind, had enemies, is but to say that he acknowledged merit, for a honeyed phrase awarded an artist is apt to fall upon a rival with bitterness and pain. However, the young journalist pursued his open course without regarding the smiles or frowns of those affected by his published judgments. He was, on the other hand, by no means insensible to the good opinion and friendship of his fellow-craftsmen. With brethren of the pen he was geniality itself; with companions, light-hearted and generous to a fault. At the age of seventeen he bravely took the place of his father, with all its heavy responsibilities. Though so young he was well equipped for the duties of a writer upon the art, being already a trained singer as well as a well-informed musician. Those advantages, combined with a remarkably facile pen, enabled him to hold the post of musical critic of the *Standard* for the space of twenty years. When the *LUTE* was started, with Mr. Joseph Bennett as editor, Mr. Ryan was one of the contributors to this journal. During the last few years, friends observed with grief that his health, never robust, was gradually giving way. Only a few weeks before his death he confessed to the present writer, whilst walking at midnight to offices in Fleet Street, how weary he felt, and how resignedly he could meet the call to quit life endeared with love and friendship for another, and, he believed, a happier world.

ATTENTION was recently called by a writer in the *Daily Telegraph* to the quality of the instruments used at an orchestral concert given by the pupils of the Guildhall School of Music. It is satisfactory to learn that a subscription, the Lord Mayor heading the list, has been started to provide funds wherewith to present Miss Leven, the young lady who played so admirably, with a violin worthy of her powers.

At the Crystal Palace Saturday concert on the 1st of December, Schubert's setting of the 23rd Psalm, and Hamish Mac Cunn's ballad, "Lord Ullin's Daughter," for chorus and orchestra, were performed. Mr. Marsick played in Wieniawski's concerto for violin and orchestra. On the 8th, Sullivan's overture to the *Yeomen of the Guard* was included in the programme.

A NEW comic opera, entitled *Paul Jones*, by M. Planquette, was produced on Monday night, December 17th, at the Court Theatre, Liverpool, under the management of Mr. Carl Rosa. A crowded audience manifested by enthusiastic applause, their appreciation of the new work.

BEFORE leaving London for a tour in France, Madame Essipoff gave a series of recitals at the Steinway Hall, where her artistic powers were displayed in classical works by the great masters, as well as in compositions of a less elevated character by writers for the pianoforte.

MR. CHARLES OBERTHÜR, the admired harpist, has been created by the King of the Belgians a Chevalier of the Order of Leopold.

THE Committee of the Leeds Musical Society met on Monday, December 17th, when it was resolved to hold the next Festival on the 9th, 10th, 11th, and 12th of October, 1889.

UNDER the direction of Mr. August Manns the first Glasgow orchestral concert of the season was held on Thursday, the 13th of December.

NOTWITHSTANDING the absence of Madame Norman Neruda (Lady Hallé) through indisposition, the Popular Concerts were, during the past month, largely patronised. Though deprived of the exquisite art the accomplished violinist invariably brings to bear upon classical themes, the true amateur did not on that account stay away from St. James's Hall. Indeed, the constant attendance and unabated interest of the public afford a proof that the music provided is sufficient for enjoyment, even though the attraction of a distinguished executant be withdrawn. That Herr Strauss was capable of filling the place vacated by Madame Neruda was proved by his admirable playing at the leader's desk. On Monday evening, December 10th, Madame Essipoff, who has not, if we remember rightly, been heard here since the season of 1883, made her re-appearance at these concerts. To many present the gifted Russian pianist was by no means a stranger, for her brilliant execution in former years had not been forgotten. On the occasion under notice she selected for display compositions of a somewhat unimportant character, to wit, a melody by Gluck and a capriccio by Scarlatti, a choice of subjects regretted by those who know how many really great works her repertory embraces. The concerted pieces in which she assisted were a trio by Rubenstein, and a duet for two pianofortes by Saint-Saëns, who has taken a theme from Beethoven's sonata in E flat, whereon to frame a series of variations. In the execution of this work Madame Essipoff was joined by Madame Fannie Bloomfield, a pupil, we understand, of the renowned pianist. Miss Fanny Davies appeared during the last month, her solo being Beethoven's pianoforte sonata in F major; while on another occasion Miss Agnes Zimmermann's *pièce de resistance* was the pianoforte sonata in E flat by the same great master. Mr. Edward Lloyd was the vocalist on Saturday afternoon, the 8th ult., when he rendered with charming effect the songs "Mein Leid ertönt," and "Als die alte Mutter," two pieces by Dvůrák which our tenor has made popular in this country.

On Saturday afternoon, the 15th ult., Madame Neruda returned to the platform of St. James's Hall to the great delight of her friends and admirers.

As a token of esteem and regard, a gold watch and chain has been presented to Mr. Weist Hill by the orchestral students of the Guildhall School of Music.

MADAME MINNIE HAUKE, after a brilliant concert tour in Russia, commences next week a provincial tour under the management of Mr. N. Vert.

At the concert given in the noble hall of the City of London School by female students of the Guildhall School of Music, a brief cantata, *The Rosière*, composed by Wilfred Bendall, was honoured with an interpretation of unwonted excellence. So great was the charm of tone and admirable the artistic expression, that the listener was inclined to regret that the repertory of female choirs was so limited. Had the Principal, Mr. Weist Hill, a larger number of suitable compositions to fall back upon he would not, in all probability, have repeated on this occasion Roedel's cantata, *The Minstrel Prince*, lately given here under his direction. But the audience enjoyed it, for again the choruses were sung with that observance of "light and shade" which springs not so much from mechanical distribution of tonal strength as from a just appreciation of the author's meaning and the composer's intentions. With considerable ability, the solos were sung by Miss Nellie Levey, Miss Eleanor Crux, Miss Julia Everard, and Miss Anne Swinfen. The success attending the performance of the cantatas by Mr. Roedel and Mr. Bendall should prompt other musicians to produce works on similar lines. Mr. Weist Hill must be thanked for introducing to the audience the "Chorus of Maidens," from Mancinelli's oratorio, *Isaiah*, composed for the last Norwich Festival.

A SMOKING concert was given at Willis's Rooms on Wednesday evening, the 12th ult., by members of the "Great Western Railway Company Cricket Club." Mr. Mathews, chief accountant of the "Great Western," presided on that occasion over an assembly delighted with the arrangements, musical and otherwise, which the indefatigable secretaries, Mr. H. Cope and Mr. J. Taylor, had made.

MR. HENSCHEL'S gallant attempt to establish symphony concerts in central London receives the approbation of lovers of classical music, but not, alas, public support sufficient to make the balance-sheet of the enterprise look altogether satisfactory. During the two previous seasons a considerable loss was incurred by the promoters of the concerts; and, although the attendance has this winter been more encouraging, the patronage accorded up to the present time has not been so great as to hold out assurances of pecuniary success. This state of things is hard to understand, since in the Metropolis amateurs abound who are never tired of discoursing upon art. Surely, it is not all lip-service with them! Are they such niggard lovers as to talk and talk without disbursing a single coin of the realm upon the object of their professed regard? We fear Mr. Henschel has already to his cost found that the class known as *dilettanti* is worthless where substantial aid is needed. Perhaps he has arrived at the conclusion that unless he can secure the favour of the general public his undertaking will not prosper. How to enlist their sympathies without sacrificing his position as a learned musician, is a task he will find very difficult to accomplish. It is one that will certainly try his patience. By some stroke of fortune he may turn his concerts into a fashionable resort, and then the unthinking multitude will rush to them as eagerly as pilgrims to a shrine; but till that lucky hit is made he will have to endure disappointment. Those who seek enjoyment allied to musical instruction could not do better than attend the performance of classical music under his direction. At the third concert this season Mendelssohn's *Italian* symphony was admirably played; at the fourth, Berlioz's *Harold in Italy* was given; at the Wednesday afternoon concert, on the

score more or less symphonic in character. This it is which binds the incongruous elements into unity. Whatever resemblances the vocal parts may bear to themes of former days, however varied as to age, texture, and contour be their features, the light thrown upon them by the band is so vivid and full of colour as to give them an appearance of homogeneity. The listener tarries not to examine the nature and shape of vocal materials by reason of the glamour of the orchestra.

BUT apart from the force and brilliancy of instrumental colouring, there is very much to admire in the constructive skill displayed in *Judith*. The disposition of the several movements of the first act strikes one as being effected with sound judgment and true art. First we have a scene with the worshippers of "Moloch," demanding that the children of the king might be offered as a sacrifice to their god. In choruses brief and clamorous this inhuman request is uttered, every passage being marked with determination and phrensy. Then we have in happy contrast a dialogue between the queen and her two sons, wherein the mother sings in simple strains of the mercies of Jehovah, and the children join their voices in sweet accord with hers in thanksgiving. Again the gentle accents are heard as the priests are bearing away the innocent victims. Of still greater interest is the music of the third scene, "The Sacrifice." A beautiful three-part chorus, silencing for the moment the discordant ejaculations of the priests, welcomes the presence of the two royal children doomed as holocausts to perish, a catastrophe averted by the entrance of *Judith*, whose announcement of the approach of the army of Assur arrests the further progress of the pitiless design. In the *finale* of this, the first act, the opposing themes are heard in combination with ever increasing effect. Confident and resolute strains of Assyrian warriors are placed in contrast with outcries of discomfited priests, and accents of a despairing people, eventually forming together a climax in every way remarkable. At the performance at St. James's Hall the second act was considerably curtailed, partly because the oratorio was found too long in its original state, and partly because the music of the first scene of the act falls away in strength of character and variety of treatment. Indeed, it scarcely gains dramatic heights previously attained until reaching the last scene, "The exploit of *Judith*," which contains, perhaps, the best example of the composer's art to be found in the whole work. The incidents are arranged with consummate skill, and musically illustrated with surprising vividness and never-failing power. As the chorus of "Watchman on the Walls" proceeds, the listener becomes prepared for the startling outburst heralding the approach of *Judith* carrying as trophy the head of Holofernes, her shout of triumph being the signal for concluding songs of victory from king and people. It should be added that the soloists were Miss Anna Williams and Madame Patey; Masters Lionel Wynne and Frank Lambert; Mr. Plunket Greene and Mr. Edward Lloyd. The conductor being Dr. Mackenzie.

DR. PARRY'S oratorio was given at the Crystal Palace on Saturday afternoon, the 15th ult., the principal singers being Miss Anna Williams, Madame Patey; Masters Lionel Wynne and Frank Lambert; Mr. Barton M'Guckin, and Mr. Brereton; conductor, Dr. Mackenzie.

Judith was performed at St. George's Room by the Tufnell Park Choral Society. Vocalists: Miss Marianne Fenna, Miss Bayley, Miss Stephenson, Miss Nellie Cloudesley, Mr. Edwin Bryant, and Mr. Partridge. Conductor: Mr. W. Henry Thomas.

SULLIVAN'S *Golden Legend* was admirably interpreted by the Royal Choral Society on Saturday afternoon, December 15th, when Madame Nordica, Madame Belle Cole, Mr. Edward Lloyd, and Mr. Henschel were the principal artists. Conductor, Mr. Barnby.

MADAME ADELINA PATTI'S second concert, at the Royal Albert Hall, took place on Tuesday evening, the 11th of December. Previous to leaving this country for America,

the great singer will give two extra concerts in the same building at South Kensington during the present month.

GOUNOD'S oratorio, *Redemption*, was performed in the Regent's Park Chapel, on Wednesday, December 5th, the soloists being Miss Alice Whitacre, Miss Hannah Jones, Mr. Hirwin Jones, and Mr. Frederick King.

ST. ANDREW'S DAY was celebrated at St. James's Hall with a performance of Scotch music by Miss Liza Lehmann, Madame Patey, Miss Frances Harrison, Mr. Santley, and the Glasgow Select Choir, who introduced a new part-song by Dr. Mackenzie. At Mr. William Carter's concert on the same evening, Mr. Sims Reeves and Miss Jose Simon appeared.

FOR the next Leeds Festival the following composers have undertaken to write works:—Dr. Hubert Parry, Mr. F. Corder, Dr. Creser, and Sir Arthur Sullivan.

VOCAL recitals will be given in the Princes' Hall, by Mr. and Mrs. Henschel, on the 15th and 22nd of February.

It is proposed to hold a concert on the afternoon of the 21st inst., for the benefit of three sisters of the late John Leech, whose delightful art still lives in the volumes of *Punch*.

DR. J. F. BRIDGE is writing a Biblical cantata to words compiled and arranged by Mr. Joseph Bennett. The composer's *Callirhœ* was performed last month at Bath with great success.

THE countrymen of Hamish Mac Cunn are showing warm appreciation of the young composer's talents. His new cantata, *The Lay of the Last Minstrel* was announced for performance on the 18th of December, by the Glasgow Choral Union. As he is not without ardent admirers in London, the new work will, doubtless, be heard here in due time.

TO the general public the announcement of the death of Mr. Desmond L. Ryan, the late musical critic of the *Standard*, conveys no more than the ordinary intelligence of the departure of a daily toiler from a busy world. It is more than probable that the vast majority of the readers of that great journal were unacquainted with even the name of him whose notices of musical events had supplied them for fully twenty years with information, and whose judgment had during that long period influenced their own opinion upon subjects connected with the art. But the veil hiding the individuality of an anonymous writer from the multitude is seldom able to conceal from either interested friend or foe the personality of the critic. That Mr. Ryan, though amiable and kind, had enemies, is but to say that he acknowledged merit, for a honeyed phrase awarded an artist is apt to fall upon a rival with bitterness and pain. However, the young journalist pursued his open course without regarding the smiles or frowns of those affected by his published judgments. He was, on the other hand, by no means insensible to the good opinion and friendship of his fellow-craftsman. With brethren of the pen he was geniality itself; with companions, light-hearted and generous to a fault. At the age of seventeen he bravely took the place of his father, with all its heavy responsibilities. Though so young he was well equipped for the duties of a writer upon the art, being already a trained singer as well as a well-informed musician. Those advantages, combined with a remarkably facile pen, enabled him to hold the post of musical critic of the *Standard* for the space of twenty years. When the *LUTE* was started, with Mr. Joseph Bennett as editor, Mr. Ryan was one of the contributors to this journal. During the last few years, friends observed with grief that his health, never robust, was gradually giving way. Only a few weeks before his death he confessed to the present writer, whilst walking at midnight to offices in Fleet Street, how weary he felt, and how resignedly he could meet the call to quit life endeared with love and friendship for another, and, he believed, a happier world.

ATTENTION was recently called by a writer in the *Daily Telegraph* to the quality of the instruments used at an orchestral concert given by the pupils of the Guildhall School of Music. It is satisfactory to learn that a subscription, the Lord Mayor heading the list, has been started to provide funds wherewith to present Miss Levien, the young lady who played so admirably, with a violin worthy of her powers.

At the Crystal Palace Saturday concert on the 1st of December, Schubert's setting of the 23rd Psalm, and Hamish Mac Cunn's ballad, "Lord Ullin's Daughter," for chorus and orchestra, were performed. Mr. Marsick played in Wieniawski's concerto for violin and orchestra. On the 8th, Sullivan's overture to the *Yeomen of the Guard* was included in the programme.

A NEW comic opera, entitled *Paul Jones*, by M. Planquette, was produced on Monday night, December 17th, at the Court Theatre, Liverpool, under the management of Mr. Carl Rosa. A crowded audience manifested by enthusiastic applause, their appreciation of the new work.

BEFORE leaving London for a tour in France, Madame Essipoff gave a series of recitals at the Steinway Hall, where her artistic powers were displayed in classical works by the great masters, as well as in compositions of a less elevated character by writers for the pianoforte.

MR. CHARLES OBERTHÜR, the admired harpist, has been created by the King of the Belgians a Chevalier of the Order of Leopold.

THE Committee of the Leeds Musical Society met on Monday, December 17th, when it was resolved to hold the next Festival on the 9th, 10th, 11th, and 12th of October, 1889.

UNDER the direction of Mr. August Manns the first Glasgow orchestral concert of the season was held on Thursday, the 13th of December.

NOTWITHSTANDING the absence of Madame Norman Neruda (Lady Hallé) through indisposition, the Popular Concerts were, during the past month, largely patronised. Though deprived of the exquisite art the accomplished violinist invariably brings to bear upon classical themes, the true amateur did not on that account stay away from St. James's Hall. Indeed, the constant attendance and unabated interest of the public afford a proof that the music provided is sufficient for enjoyment, even though the attraction of a distinguished executant be withdrawn. That Herr Strauss was capable of filling the place vacated by Madame Neruda was proved by his admirable playing at the leader's desk. On Monday evening, December 10th, Madame Essipoff, who has not, if we remember rightly, been heard here since the season of 1883, made her re-appearance at these concerts. To many present the gifted Russian pianist was by no means a stranger, for her brilliant execution in former years had not been forgotten. On the occasion under notice she selected for display compositions of a somewhat unimportant character, to wit, a melody by Gluck and a capriccio by Scarlatti, a choice of subjects regretted by those who know how many really great works her repertory embraces. The concerted pieces in which she assisted were a trio by Rubenstein, and a duet for two pianofortes by Saint-Saëns, who has taken a theme from Beethoven's sonata in E flat, whereon to frame a series of variations. In the execution of this work Madame Essipoff was joined by Madame Fannie Bloomfield, a pupil, we understand, of the renowned pianist. Miss Fanny Davies appeared during the last month, her solo being Beethoven's pianoforte sonata in F major; while on another occasion Miss Agnes Zimmermann's *pièce de resistance* was the pianoforte sonata in E flat by the same great master. Mr. Edward Lloyd was the vocalist on Saturday afternoon, the 8th ult., when he rendered with charming effect the songs "Mein Leid Erbtönt," and "Als die alte Mutter," two pieces by Dvůřák which our tenor has made popular in this country.

On Saturday afternoon, the 15th ult., Madame Neruda returned to the platform of St. James's Hall to the great delight of her friends and admirers.

As a token of esteem and regard, a gold watch and chain has been presented to Mr. Weist Hill by the orchestral students of the Guildhall School of Music.

MADAME MINNIE HAUKE, after a brilliant concert tour in Russia, commences next week a provincial tour under the management of Mr. N. Vert.

AT the concert given in the noble hall of the City of London School by female students of the Guildhall School of Music, a brief cantata, *The Rosière*, composed by Wilfred Bendall, was honoured with an interpretation of unwonted excellence. So great was the charm of tone and admirable the artistic expression, that the listener was inclined to regret that the repertory of female choirs was so limited. Had the Principal, Mr. Weist Hill, a larger number of suitable compositions to fall back upon he would not, in all probability, have repeated on this occasion Roedel's cantata, *The Minstrel Prince*, lately given here under his direction. But the audience enjoyed it, for again the choruses were sung with that observance of "light and shade" which springs not so much from mechanical distribution of tonal strength as from a just appreciation of the author's meaning and the composer's intentions. With considerable ability, the solos were sung by Miss Nellie Levey, Miss Eleanor Crux, Miss Julia Everard, and Miss Anne Swinfen. The success attending the performance of the cantatas by Mr. Roedel and Mr. Bendall should prompt other musicians to produce works on similar lines. Mr. Weist Hill must be thanked for introducing to the audience the "Chorus of Maidens," from Mancinelli's oratorio, *Isaiah*, composed for the last Norwich Festival.

A SMOKING concert was given at Willis's Rooms on Wednesday evening, the 12th ult., by members of the "Great Western Railway Company Cricket Club." Mr. Mathews, chief accountant of the "Great Western," presided on that occasion over an assembly delighted with the arrangements, musical and otherwise, which the indefatigable secretaries, Mr. H. Cope and Mr. J. Taylor, had made.

MR. HENSCHEL's gallant attempt to establish symphony concerts in central London receives the approbation of lovers of classical music, but not, alas, public support sufficient to make the balance-sheet of the enterprise look altogether satisfactory. During the two previous seasons a considerable loss was incurred by the promoters of the concerts; and, although the attendance has this winter been more encouraging, the patronage accorded up to the present time has not been so great as to hold out assurances of pecuniary success. This state of things is hard to understand, since in the Metropolis amateurs abound who are never tired of discoursing upon art. Surely, it is not all lip-service with them! Are they such niggard lovers as to talk and talk without disbursing a single coin of the realm upon the object of their professed regard? We fear Mr. Henschel has already to his cost found that the class known as *dilettanti* is worthless where substantial aid is needed. Perhaps he has arrived at the conclusion that unless he can secure the favour of the general public his undertaking will not prosper. How to enlist their sympathies without sacrificing his position as a learned musician, is a task he will find very difficult to accomplish. It is one that will certainly try his patience. By some stroke of fortune he may turn his concerts into a fashionable resort, and then the unthinking multitude will rush to them as eagerly as pilgrims to a shrine; but till that lucky hit is made he will have to endure disappointment. Those who seek enjoyment allied to musical instruction could not do better than attend the performance of classical music under his direction. At the third concert this season Mendelssohn's *Italian* symphony was admirably played; at the fourth, Berlioz's *Harold in Italy* was given; at the Wednesday afternoon concert, on the

19th ult., Beethoven's *C minor* was finely rendered. Overtures by Mozart, Beethoven, and Wagner, together with pieces by Liszt and Greig, were included in the programmes. On one occasion Madame Essipoff played in a pianoforte concerto by Saint-Saëns; on another Miss Emily Shinner and Miss Geraldine Morgan performed in Bach's concerto in D minor for two violins. The concerts will be resumed on Tuesday evening, January 15th, when a good programme will be presented by Henschel to his patrons.

On Tuesday, the 11th of December, the Avondale Ladies' College, Bowes Park, gave an entertainment of a varied and pleasing character in the Masonic Hall, Wood Green. The programme contained a humorous operetta, entitled *Nurseryrhymia*; a cantata, *Rhine Legend*, by A. J. Caldicott; a scene from *Coriolanus*, concerted vocal pieces, together with solos for violin and pianoforte, each and all being performed by pupils of the college in an effective manner.

The last of the series of chamber concerts given in the Gresham Hall, Brixton, by the Messrs. Hann, was held on Wednesday, the 12th ult., when Brahms's sextet in B flat was performed by Mr. W. C. Hann and his five sons.

On Friday afternoon, December 7th, a vocal and pianoforte recital was held at the Steinway Hall by Max Heinrich and Emanuel Moor.

On Friday afternoon, the 7th ult., Mr. J. A. St. O. Dykes gave a pianoforte recital in the Princes' Hall. The programme embraced works by Bach, Beethoven, and Schumann.

The Westminster Orchestral Society commenced the present musical season on Wednesday evening, December 5th, with a performance of works by native composers. Mr. Prout was represented by his symphony in F; Mr. Barnett by his "Pastoral Suite;" Mr. Stanford by his prelude to "Oedipus Rex;" Mr. Wingham by his concerto capriccio in E minor; and Mr. Barnby by his "Bride's March," from *Rebekah*. Miss Kuhe was the pianist; Madame Clara Samuëll and Mr. John Gritton were the vocalists, the conductor being Mr. C. S. Macpherson.

At the Royal Academy Orchestral Concert, on Friday, the 21st ult., Purcell's "Jubilate," and Raff's "Ode to Spring" were included in the programme.

The Kensington Orchestral and Choral Society commenced their series of concerts for the present season in the Town Hall of the district, on Friday, December 14th, when Cowan's cantata, *The Rose Maiden*, was performed. It was evident that no pains had been spared in the preparation of a work requiring the utmost attention and most careful treatment. Yet, in spite of labour bestowed on rehearsals, the result achieved by the forces under Mr. William Buels' command was not what might be called triumphant. To overcome all the difficulties encountered in the score, a band entirely professional would be indispensable, as the passages both for "wind" and "strings" are often as intricate as delicate. Unfortunately, it is in the quality of refinement that the instrumentalists of the Society are found deficient. No such difficulty stands in the way of the choir, the choruses being comparatively plain and straightforward. Even inequality of numbers did not militate against the production of good effect, for the tenors and basses, though few, used their voices without reserve upon Cowen's music. By their exertion the choir, assuming a united form, marched to successes, winning as it went a warm encore for a capital rendering of the movement, "Tis thy wedding morning." Though declined, a similar honour was proffered Mr. William Bradford, who, in the bass solo, "Where gloomy pine-trees rustle," by judicious use of a fine voice, thoroughly deserved the compliment. The soprano airs were entrusted to Miss Eveleen Carlton, whose artistic taste was discerned through the medium

of tones blurred by a severe cold. No such impediment stood in the way of Miss Annie Dwelley, who displayed vocal ability in the contralto scena, "Ask of yon ruined castle;" and Mr. J. Bartlett was heard to advantage in the tenor music. In the second part of the concert Madame Strebelle played Schubert's "Rondo," from his sonata in D major for the pianoforte.

At his second concert, given in St. James's Hall, on Wednesday evening, December 12th, Herr Waldemar Meyer, by an artistic performance of the solo parts in violin concertos by Beethoven and Mackenzie, as well as by a graceful rendering of the adagio of Spohr's ninth concerto, confirmed the good impression made on the previous occasion. The conductor of the orchestra, Dr. Villiers Stanford, taking advantage of the opportunity then afforded him, introduced to public notice his new overture, entitled "Queen of the Seas." Maybe this prelude will in due time be followed by a five-act opera on the same glorious theme. Should this be the case, there is reason to believe that the "Queen of the Seas" will speedily attain popularity to an equal degree with that now enjoyed by the composer's works *Savonarola* and *The Veiled Prophet of Khorassan*.

HANDEL'S *Messiah* was announced for performance during the Christmas season at St. James's Hall, by the Novello Choir, on Tuesday, December 17th, with Mrs. Hutchinson, Madame Antoinette Sterling, Mr. Edward Lloyd, Mr. Santley as principals, and Dr. Mackenzie as conductor; at Bromley (Kent), by the Musical Society of that district, with Miss Marianne Fenna, Miss Agnes Jansen, Mr. Harper Kearton, Mr. Hubert Latter as vocalists, and Mr. F. Lewis Thomas as conductor; at the Albert Hall, on Boxing Day, by Mr. William Carter's Choir, with Miss Josephine Simon, Madame Patey, Mr. Sims Reeves, Mr. V. Smith, Mr. W. Mills as soloists, and Mr. Carter as conductor; at St. Jude's Church, White-chapel; at Oxford Hall, Bethnal Green, on the 8th; at Bermondsey Town Hall on the 15th; at St. Peter's Church, Notting Hill, on the 20th; and at the People's Palace, Mile-end, on the 31st; the last five performances named being given by the Popular Musical Union. The Royal Choral Society announces that a performance of the *Messiah* will take place at the Albert Hall on New Year's Day, with Madame Albani, Madame Patey, Mr. C. Banks, Mr. W. Mills, as vocalists, and Mr. Barnby as conductor.

On Tuesday evening, December 18th, the Stock Exchange Male Voice Choir gave a smoking concert at the Cannon Street Hotel to a large and enthusiastic audience. The programme included some well-known and interesting part-songs and glees, besides the chorus from "Oedipus" (Mendelssohn). The singing of the choir was deserving of warm commendation, the voices being well in tune and the light and shade effects showing great pains had been taken in rehearsals both on the part of conductor and choir. Mr. Arthur Payne greatly pleased his audience by excellent violin playing, and the soloists, all members of the choir, sang with feeling and good taste, the rendering of the "Bedouin's love song" (Pinsuti), by S. J. Spurling being exceptionally good. We should like, however, to mention one little detail that we think could be improved; it is, that the choir should rise altogether, at the command of their conductor, and not one after the other as if they were too tired to pay full and immediate attention.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office not later than the 20th in order to insure insertion in the issue of the month current.

"LUTE" N^o 73.

Also published separately PRICE 3d

Dedicated to
THE REV. PERCY R. SCOTT, M.A.,
Vicar of St. George's E. Stonehouse.

TE DEUM IN B FLAT.

CHARLES E. CLEMENS.

F. GLD O; A.C.O.

LONDON:

PATEY & WILLIS, 44, G^r MARLBOROUGH ST., W.

$\text{♩} = 120.$

Soprano.
Alto.
Tenor.
Bass.

We praise Thee, O

Organ.

Gt 8 & 4 ft
Coup! Sw.

God... we ac_know_ledge Thee to be the Lord.

All the earth doth wor-ship Thee: the Fa-ther ev-er-

gives ad lib.

- last - ing. To Thee all an-gels cry a-loud, the

Sw.

Heavens and all the pow'rs there-in. To Thee Cher-u-bin and

Gt. Diaps coup.

Se-ra-phim con-tin-u-al-ly do cry . . .

rall.

p Slower. $\text{♩} = 88$.

p Ho - - ly, *p* Ho - - ly.

p Sw. Voix Celeste. Gt. or ch.

Gt. or Ch. soft wood.

ff Ho - - ly, Lord. . . God of

Sw. *ff* Gt. reduce.

* a tempo. cres.

Sa - - ba - oth. Heaven and earth are full

a tempo. cres.

* *ff* rall. of the Ma - jes - ty of Thy glo - - ry.

mf The glorious company of the apos-tles praise Thee. The

mf Sw. or soft Gt coup.

glo-ri-ous com-pa-ny of the a-pos-tles

goodly fellowship of the prophets praise Thee. The noble army of mar-tyrs

Full.

good-ly fel-low-ship of the prophets noble ar-m-y of

praise Thee. The Holy church throughout all the world doth ac-know-ledge

** cres.*

Ho-ly church throughout

Diaps Gt. *cres.*

Thee The Fa-ther of an in-fin-ite Ma-jes-ty. Thine

** dim.*

f reduce.

ho - nor a - ble true and on - ly Son..

rall.

Al - so the Ho - ly Ghost . . the Com - - fort er.

dolce. *rall.* *pp*

Sw. p slower. *rall.* *pp*

Thou art the King of Glo ry, O . . . Christ . .

f a tempo. *f* *a tempo.*

Thou art the ev - er - last - ing Son of the Fa - - - ther.

reduce.

When thou tookest upon Thee to de li - ver man, Thou didst not ab

When thou tookest up - on Thee to de -

Sw. or Ch.

- hor the Vir - gin's womb. When Thou hadst overcome the sharp - ness of

When Thou hadst over - come the

red.

death, Thou didst open the kingdom of Heaven to all be liev - ers. Thou

open the king - dom of

Full Sw.

gives

sittest at the right hand of God in the glo - ry of the Fa - ther.

Gt.

cres.

A little slower $\text{♩} = 96$.

We be- lieve that Thou shalt come to be *rall.*
mf our.

f Sw. reeds.

dolce.
 Judge. We there- fore pray Thee, help Thy ser- vants, whom Thou hast re-

Quicker. $\text{♩} = 120$.
Gt. coup. mf

- deem- ed with Thy pre- cious blood. Make them to be numbered with Thy

cres. *f* *p*
 Saints, in Glo- ry, in glo- ry ev- er last- ing. O

Sw. reduce.

and
and

*
O Lord . . . to keep us this day . .

*
... with - - out sin . . . O Lord have

* *cres.*

cres.

*
mer - cy up - on us, have mer - cy up - on us *

* O Lord

*
O Lord let Thy mer - - cy light -

O Lord

- en up on - us, as our trust is in . .

Thee . . . O Lord, in Thee . .

Gt. 8 & 4 ft
coup Full Sw.

in Thee have I trust - ed let me

Slower.

ne - ver ne - ver be con found - ed.

rall.





* FREDERIC + D. + LÖHR *

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